



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE WEST GALLERY.

As the East Gallery is devoted exclusively to portraiture, so the West Gallery is hung almost entirely with pictures light in tone.

Beginning with the numbering, at the left of the entrance from the South Gallery, the central picture in the corner panel is Frederick W. Freer's "Portrait of a Lady" (444), in a yellow dress, with a lap full of yellow roses. In the same panel are W. B. Faxon's "Angel" (438), and Will H. Low's "Purple and Gold" (445), which have considerable decorative character.

On the line of the west wall, "The Breakfast Hour" (456), by Percy Moran, shows an attractive young woman, in a costume of last century, seated by an old-fashioned table near a window, through which the light comes with pleasing effect. Next this is D. W. Tryon's "Evening in Winter" (457), a bit of the true kind of impressionism, and beyond this is a pastel by Rosina Emmet Sherwood, "A Nymph of Hymen" (458), a graceful young woman with a lyre; charming in composition and color. Above these are *High Tide* (455), by William T. Richards, a characteristic study of rocky coast and surf; and Amanda Brewster Sewall's *Young Sailors* (454). W. C. Filter's *Gray Afternoon at Sag Harbor, L. I.* (453) is next this; and on the same line, further over, is Charles Warren Eaton's "Winter Sunset" (461), below which is Howard Russell Butler's "Corner Drinking Stand, Morelos, Mexico" (460), strong in sunshine and color.

Horatio Walker's sketchy "Spring" (459) is below this; and next on the line is Frederick S. Church's "Mollie," a painting of opalescent coloring, from the artist's ideal world, showing a young girl with thoughtful expression, seated on a mossy bank, with a bunch of daisies in her lap. Three fawns lie near her; around their necks she has twisted collars of grass, in which she has fixed bunches of daisies. Beyond, there is a suggestion of water and blue hills, while near the foreground are trees, with impressions of orchids blooming among them. Above this is an "Advent Angel" (462), by Ellen Condie Lamb. A "Winter" (464), by Walter Palmer, and "Imogene" (465), by W. H. Lippincott, are next on the line; and above is "Waiting and Watching," by William Schwill (466), showing a young woman sewing near a recessed window, on the shelf of which plants are growing. The composition of this work is very satisfactory, and the color is pleasing.

Over it is E. M. Bicknell's *Misty Morning* (467). Joseph Lyman's "Sand Dunes, Annisquam, Mass." (470), is an excellent realization of the dazzling effect of sunshine on the sand. Over this is a strong "Still Life," by Mrs. L. H. Coyner (469). Ida F. Clarke's "Water Babies" (472), and Theodore Robinson's "King's Daughter" (471), are two very decorative studies.

Robert V. V. Sewell's "Sea Urchins" (478) shows a number of boys, who have been bathing, fixing a toy boat. The effect of the direct sunlight, and the bluish reflected light on the nude bodies, is exquisitely rendered. The purity and freshness in the coloring of this picture are remarkable. Above it is a "Morning Effect on a Beach" (479), by G. H. Bogart. George H. M'Cord's *February Snow Storm* (482) is on the line, and next it is F. W. Benson's "Orpheus" (483), and there are landscapes by R. C. Minor (481), and Henry C. Taylor (484), the latter of impressionistic tendency.

The end of this gallery contains a row of sculptures on the level of the picture line, of which two pieces, "Rebecca" (491), and "Katherine" (497), by F. Edwin Elwell, are remarkable for superb artistic quality. There are in these works largeness of grasp, simplicity of handling, and the unmistakable impression that the sculptor worked with perfect freedom to produce what he pleased, that he worked with enthusiasm from first to last, and that he fully enjoyed his work, finishing it while the inspiration was upon him, and never touching it with a tired hand. There are other interesting pieces: A sleeping child with a wreath in his hair which a rabbit has stolen up to and is nibbling (477), by Edwin C. Potter; *Siegfried* (489)—holding his sword, just welded, above his head—by A. Loehner; "Bust of John Murray Forbes" (490), by Daniel C. French, that has in it some of the characteristics of Elwell's work, and a large medallion portrait of "Robert Louis Stevenson in his Thirty-seventh Year" (495), by Augustus Saint-Gaudens, who represents the author as propped up with pillows in a sick-bed, holding a manuscript in his hand. There are also two carefully studied portraits by J. S. Hartley (492 and 496).

The north end of the West Gallery is nearly filled by three pictures—Charles Sprague Pearce's "Sainte Geneviève" (494), clever in conception and handling, B. C. Porter's "Portrait of a Lady" (493), and Maria Brooks's negro woman "Shelling Corn" (501). Over the door leading to the North Gallery is Sydney Mortimer

Laurence's "Summer Afternoon" (504), near which is Alexandrina Dupré's *Sleeping Harbor* (506). Continuing, we find Jervis M'Entee's "Autumnal Birches" (507); Mrs. Sewell's "In the Dunes" (508); Walter Palmer's *Cloud Shadows* (509); Charles A. Platt's effective "Dutch River" (510); and W. L. Dean's "Gloucester Harbor from East Gloucester" (511). In the center of this panel, on the line, is H. Siddons Mowbray's *Arcadia* (513), charming in sentiment and color. Above this is the Youthful "St. John" (514), by Henry O. Walker.

Carleton Chapman's "Summer Morning in a New England Harbor" (517), with a full-rigged ship in the foreground, is fine in drawing and color. J. H. Caliga's "Country Maiden" (518) stands in the shade of thick foliage penetrated by a few touches of subdued sunlight. Next is Arthur Hoeber's "Summer Sea" (520), and above are landscapes by Whittredge (516), Macy (515), and Ernest L. Major (521).

On the other side of the entrance from the Corridor, on the line, is Charles Melville Dewey's *Hour of Twilight* (526), subtle in technique, subdued in tone and color, with the poetry of nature pervading every part of it. Charles Herbert Woodbury's "Old Yawl" (525), just above it, is artistic and realistic; he has made the most of his subject. Richard Pauli's *Breezy Day* (529) is a landscape of rich greens and a luminous sky. C. R. Grant's "La Pensée" (528) presents an attractive young woman seated by a table with a jewel-box open in her lap, and is particularly pleasing in color. On the line below is George DeForest Brush's "Potter" (527), an Aztec Indian decorating an earthen vase. J. B. Bristol's *Quiet Afternoon* (532); J. H. Dolph's "Troublesome Neighbor" (533), a family of kittens annoyed by dog; Kenyon Cox's "November" (539), a rich bit of color; Alexander Schilling's effective landscape, *After a Shower* (538); and landscapes by C. S. Reinhart (540), De Forest Bolmer (546), and Miss Bodine (544), bring us back to the entrance from the South Gallery, over which is Charles H. Davis's "April" (547), a stretch of quiet landscape under a sky of realistic cumulus clouds.